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HORTICULTURAL EXHIBITIONS



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HORTICULTURAL EXHIBITIONS¹

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INTRODUCTION

The spirit of competition is often utilized to encourage the growing of vegetables, fruit, and flowers in home gardens. In competition the zest comes in the striving and the satisfaction in the ability to accomplish, for man has always delighted in matching his power against that of his fellows. Striving to excel has been the incentive by which the human race has made progress. This spirit of competition appears early in the life of every normal child.

Occasionally competition takes a destructive form, but usually it is constructive toward those things that are for the good of humanity. The Greek competitions culminated in the Olympic games, more modern ones in the agricultural fairs of Europe and North America (fig. 1), while the most modern development is to be seen among the "captains of industry" in "big business." At times, when valuable prizes are offered, the competitions come to be a striving for the prizes and the spirit of true sportsmanship soon departs, resulting in the substitution of commercialism for "sportsmanlike rivalry."

The object of horticultural shows is to arouse the interest of citizens and their families in plant growth. When a pride in gardening is awakened, cultivators naturally get together and compare notes,

¹ This publication is a revision of and supersedes Department Circular 62 entitled "Horticultural Exhibitions and Garden Competitions."

study the best methods in vogue, and strive in every way to obtain the best possible results.

ORGANIZATION

When a desire is felt to hold an exhibition it is necessary for a body of interested persons to outline the method to be pursued. This may be an organization already in existence, as a county or State fair, a farmers' club, a grange, a garden or horticultural club, a boys' or girls' club, or a group brought together especially for the purpose. Where the exhibition is to be held by an organization not chiefly horticultural or agricultural it is frequently helpful to include on the

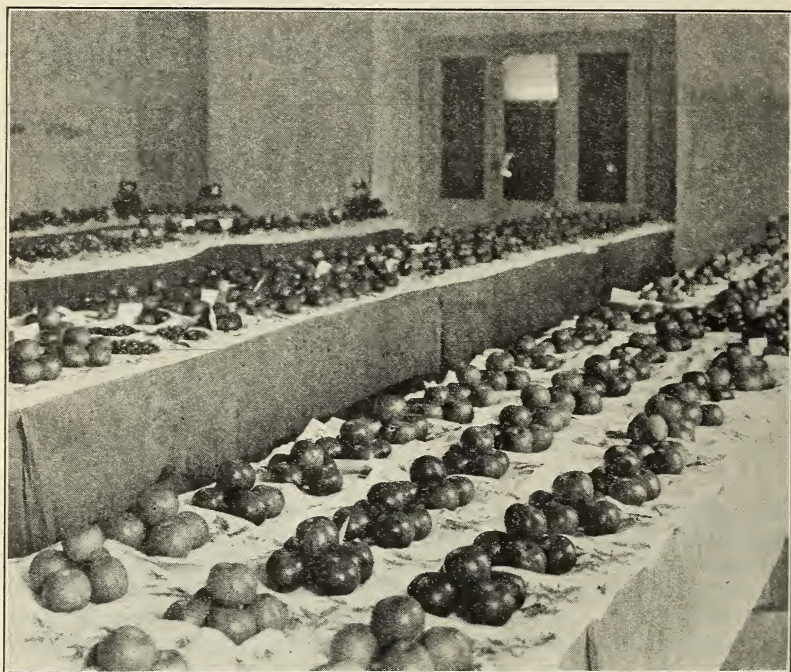


FIGURE 1.—A fruit exhibition at a meeting of a State horticultural society

committee some who are not members of the club or group but who are especially interested in such projects.

The scope of the exhibit must next be determined—whether it is to include vegetables, fruits, and flowers, or one of these classes, or some particular kind of vegetable, fruit, or flower. (Fig. 2.) After the character of the exhibition is determined, the date and schedule must be arranged. The schedule and the approximate date should be announced some time in advance, while the fixing of the exact date, especially of a show devoted to perishable fruit or some particular flower, may be left until near the time for the exhibit, when the relative forwardness of the season may be taken into consideration.

As the time for the show approaches, the exact date must be fixed. This should be done at least 10 days or two weeks in advance, and no change should be made, even though a few days' change may later

appear to be better. Last-minute changes may benefit some exhibitors but they may be a disadvantage to others and should be avoided.

COMPETITORS

Those eligible for competing must be specified. It is best to have separate classes for those who grow their own exhibits for the pleasure



FIGURE 2.—Part of a peony show

of it, those who employ gardeners, and those who make part or all of their living by growing vegetables, fruits, flowers, or plants. In a farming community those who grow fruit for market may be given one group of classes, while another group can embrace those who produce fruit exclusively for home use. The same plan would apply to vegetables and flowers.

The line between amateurs and professionals should be drawn as clearly as possible, although it is a very difficult one to draw with entire justice. An amateur is one who grows plants for the love of it, while the professional is one who grows them for the money he can secure from it. It would seem easy to class any who sold the products

of their gardens as professionals, but this would be unjust to a large number of enthusiastic amateurs who spend large sums for new varieties and occasionally sell some of the surplus material to others and reinvest in new kinds. Many of these people are unquestionably amateurs and are doing great good in the communities in which they live, as their acquisitions inspire other plant lovers. It would be eminently unfair to these people and to the cause they represent to class them as professionals. For this reason it seems wise to define an amateur as one who grows his plants for the love of it and whose sales from his garden do not equal his outlay for seeds or plants.

It is usually best to specify the geographical region from which entries will be accepted and also the age limit in connection with children's exhibits.

CLASSIFICATION

In order to create the greatest interest in the show, classes must be provided and must be so arranged that as many persons as possible shall have a chance to win. A large number of small exhibits instead of a few large ones should be the aim. For this reason the units of competition should be as small and specific as the number of entries will warrant. On the other hand, they should be so large that there is a real measuring of skill among the competitors. The ideal is to have from 5 to 10 entries to a class. It is desirable to divide a large class, if logical subdivisions can be formed that will be likely to have at least three entries but preferably five or more in each.

It is best to have many classes with the exhibits consisting largely of a single plate or vase and only a few of them with more than five plates or vases. There should be almost no classes in which the size of the exhibit or the number of plates or vases would be the basis of award, especially in small shows. For example, it is better to have a class for the best 5 or 10 varieties of apples or roses than for the best collection without regard to the number of varieties. In the latter, quantity rather than quality is likely to determine the award.

In the small units, people with only a few plants will be able to exhibit on even terms with those who have large gardens, as the largest collections would be broken up into parts and compete with the smaller growers. Thus, it becomes a contest of ability in plant production. This may at first seem unfair to the large grower, as it does not give recognition to his greater effort in staging a large amount of material. This, however, can be overcome by awarding grand prizes, as discussed later. By dividing the large exhibits into small units, so small growers can compete, the real value of the material exhibited will be shown. By totaling the awards, the exhibit with the largest quantity of good material gets recognition. It is a recognition of the quality of the material, not of a mere mass of exhibits. If quantity is considered worthy of recognition, a premium can be offered for the largest number of plates or vases or of both. It may sometimes be advisable to make a class for the best products from a garden of a specific size. This can be applied easily to the indoor exhibits from school-garden plots, but a class of this kind should be subordinate to classes for the individual vegetables or flowers.

In arranging classes, the effort should be to bring together those things that are alike. The degree to which this can be done depends

upon the limits and character of the show and the interest of the community. There is usually a lot of unrelated material or remotely related material that has to be taken care of in very small classes or subclasses. In the main, however, the classes may be rather clearly defined, and it becomes a question of subdivision. It is desirable, however, to have classes of really comparable material and of a reasonable size. If the classes are too small, there is not enough competition; and if large and of too diverse character, the material is difficult of comparison and just award. For example, it is difficult to compare rhubarb with peas, grapes with apples, potatoes with cabbage, or peonies with pansies. Beans can be satisfactorily compared with beans and roses with roses.

In the following sample schedules the classes given cover the material that will be likely to be exhibited under ordinary conditions. The schedule should be arranged to suit local conditions, and if in any locality enough material is found available to warrant it, more classes or subclasses may be established.

That which might be considered as a class or might not be considered at all at one show may be an important class with subclasses at another. Compare, for example, class 1 of a spring show and classes 1 to 4 in the schedule for a vegetable show. The 18 classes with subclasses in the rose schedule are simply a subdivision of a part of five of the classes in the spring show schedule.

In large shows it is usual first to divide the exhibits into departments and then into sections. All classification has as its object the bringing together of things of a kind and separating them from unrelated things. The more things there are to be handled the more systematic and careful must be the classification. A very small show might have three classes, one each for vegetables, fruits, and flowers, but it would be strange if in a year or two one class should not become so large as to require subdividing. In another show whole departments would be given to these subjects. A good classification will promote comparison between objects similar in character. If it does not accomplish this, it fails in its purpose.

Where classes can be so arranged that there are from 5 to 10 entries, it makes the most interesting competition, but other considerations are frequently of greater importance. Where at all practicable three exhibits should be considered as the minimum for a subclass, although there are frequently cases where an award should be made in the case of only two entries and sometimes for one.

It is better to have too few subdivisions to the schedule at the beginning than to have too many. For that reason many of the classes in the following schedules would better not be divided into the suggested subclasses, at least until experience has shown that such subdivision is desirable.

The dividing of classes into subclasses is not necessary, especially if it is found to be confusing. When a class is divided it may be made into two or more new classes. The only advantage in subclasses is that where sweepstake prizes are offered for certain types of exhibits it seems to group the material more closely and make the competition more easily understood.

On the other hand, it sometimes happens that it is desired to subdivide what is shown on the schedules as subclasses. In that case, it may be in the interest of simplicity to make classes out of what

is suggested for subclasses and subclasses out of the new divisions, or it may seem simpler to make all into classes.

Whatever arrangement into classes is made the premium list should be made early, before orders for seeds are made up, so that the list will be a help to those purchasing. This should not only help the exhibition, but by care in mentioning varieties, it will assist the growers in selecting satisfactory varieties and in that way will directly contribute to the improvement of the quality of the products in the community.

SCHEDULES

In the following schedules for the different types of shows, that for the "Spring show" is printed in a form that is suitable for announcing the classes at a proposed exhibition. The other schedules merely suggest some classes that it may prove desirable to include under ordinary conditions. It may be desirable to omit the classes with a double asterisk (**), or even those with one asterisk (*), to substitute the number given in brackets for the number just preceding it, or to remove the restrictions included in parentheses, especially for the first show in a community, and also to eliminate many other items, as all the exhibits suggested are not likely to be ready at the same time.

The numbering of the classes is merely for convenience of reference. Sometimes classes are numbered consecutively through the schedule. At other times, series of numbers are reserved for the different kinds of exhibits; for example, in the spring show, classes 1 and 2 are vegetables, while the numbers from 3 to 10 are not assigned. This makes it possible to increase the vegetable classes another year without changing the numbers of the fruit classes that begin with 11.

SPRING SHOW

Class 1.—Vegetables, single plates.

Subclass:

- A. Asparagus; 10 stalks.
- B. Rhubarb; 3 stalks.
- C. Lettuce; 2 heads.
- D. Radishes; bunch of 10.
- E. Green onions; bunch of 10.
- M. Any for which there is not a subclass.

**Class 2.*—Vegetables; collection of 5 plates of different kinds.

Class 11.—Fruits, single plates.

Subclass:

- A. Strawberries.
- B. Sweet cherries.
- C. Sour cherries.

**Class 12.*—Fruits, collections.

Subclass:

- A. Strawberries; 5 varieties.
- B. Cherries; 3 varieties.

Class 21.—Shrubs. One vase each (with 3 sprays, heads, or clusters).

Subclass:

- A. Lilacs.
- B. Spireas.
- C. Mockorange.
- D. Weigelas.
- E. Roses.

Class 21—Continued.

Subclass—Continued.

F, G, H, etc.; other shrubs of which there are 3 or more entries.

M. Other shrubs of which there are not enough of one kind to form a subclass.

**Class 22.*—Shrubs. Collection of 3 [or 5] kinds, one kind to a vase (each vase to contain 3 sprays, heads, or clusters). (Subclasses for varieties of some of the items mentioned in class 21 may be advisable.)

Class 23.—Hardy herbaceous perennials. One kind to a vase (each to contain 3 sprays, stems, or heads unless otherwise specified).

Subclass:

- A. Larkspur.
- B. Foxglove.
- C. Snapdragon.
- D. Sweet-william.
- E. Cornflowers.
- F. Chinese pinks (10 blooms).
- G. Candytuft.
- H. Pansies (10 blooms).
- I. Columbines.
- J. Iris.

Class 23—Continued.

Subclass—Continued.

K. Peonies.

L, M, N, etc.; other hardy herbaceous biennials or perennials of which there are 3 or more entries.

S. Other kinds of which there are not enough entries for separate subclasses.

**Class 24.*—Collection of 3 [or 5] vases of herbaceous perennials, one kind to a vase (each vase to contain 3 sprays, heads, or clusters). (Subclasses for some of the items mentioned in class 23 may be desirable.)

Class 25.—Annual flowering plants (at least 5 stems to a vase).

Subclass:

A. Sweet peas.

B. Poppies.

C, D, etc.; any others exhibited in sufficient quantities for a subclass.

M. All other exhibits.

**Class 26.*—Collection of 3 vases of annual flowering plants, one kind to a vase (each vase to contain 5 stems).

Class 27.—Potted plants.

Subclass:

A. Ferns.

B. Palms.

C. Aspidistras.

D. Geraniums.

E, F, etc.; any other potted plants of which there are 3 or more exhibits.

Class 27—Continued.

Subclass—Continued.

M. All other potted plants.

Class 28.—Artistic vase of flowers, receptacle and arrangement considered.

**Subclass:*

A. Peonies.

B. Other herbaceous perennials.

C. Herbaceous plants mixed.

D. Roses (with rose foliage only).

M. Any other flowers or combination.

Class 29.—Artistic basket of flowers. (Subclasses similar to the above may be provided.)

Class 30.—Artistic exhibit of flowers covering 15 square feet of table (or 5 feet of length of table).

***Subclass:*

A. Roses.

B. Peonies.

M. Miscellaneous.

Class 31.—Collection of 8 varieties of flowers, 1 vase of each.

Subclass:

A. Flowering shrubs.

B. Herbaceous perennials.

C. Tea roses.

D. Other roses.

E. Peonies.

F. Potted plants.

M. Items not otherwise provided for.

FALL SHOW

The schedule of a fall show would probably be somewhat different from that of a spring show, but the details of the number of blooms to a vase and subdivision of classes would be similar. Many of the details are omitted. (Subclasses should be provided for all varieties of which there are three entries in classes 1, 11, 13, 14, 15, 16, and 17. Classes for fruit should be made to suit the community. Where interest can be aroused the number of classes should be increased.)

Class 1.—Vegetables; single plates.

**Class 2.*—Vegetables; collection of 10 kinds.

Class 3.—Vegetables; new kind or new variety.

Class 11.—Apples; plate of 5 specimens of 1 variety.

**Class 12.*—Apples; collection of 5 plates of different varieties.

Class 13.—Pears; plate of 5 specimens of 1 variety.

Class 14.—Peaches; plate of 5 specimens of 1 variety.

Class 15.—Plums; plate of 12 specimens of 1 variety.

Class 16.—Grapes; plate of 3 bunches.

Class 17.—Any other fruit.

Class 21.—Annual flowering plants. One vase each (3 blooms or sprays to a vase unless otherwise specified).

Class 21—Continued.

Subclass:

A. Zinnias.

B. Strawflowers.

C. Calliopsis.

D. Cosmos.

E. Scarlet sage.

F. China-asters, etc.

**Class 22.*—Annual flowering plants; 3 kinds in separate vases (3 blooms or sprays to a vase).

***Class 23.*—Annual flowering plants, collection; 10 kinds in separate vases (3 sprays to a vase).

Class 24.—Hardy herbaceous perennials, 1 vase (3 blooms to a vase).

Subclass:

A. Rudbeckias.

B. Phlox.

C. Hardy chrysanthemums.

D. Other perennials, etc.

**Class 25.*—Hardy herbaceous perennials; collection of 3 kinds in separate vases (3 blooms or sprays to a vase).

Class 26.—Tuberous rooted and cormous plants. Vase (with 1 spray or stalk).

Subclass:

A. Gladioluses.

B. Dahlias.

C. Cannas, etc.

Class 27.—Tender perennials, bedding plants, etc. Vase (1 spray each).

Subclass:

A. Geraniums.

B. Coleus, etc.

Class 28.—Potted plants, single specimens.

Subclass:

A. Ferns.

B. Aspidistras, etc.

Class 29.—Woody plants. One bloom, stem, or spray to a vase.

Subclass:

A. Hydrangea paniculata.

B. Rose of Sharon, etc.

Class 30.—Roses. Vase (3 blooms) of 1 variety (many subclasses possible).

**Class 31.*—Rose collection of 3 varieties, 1 variety to a vase (3 blooms in each).

**Class 32.*—Artistic vase of flowers.

Subclass:

A. One kind with its own foliage.

B. One kind with other greens.

C. Mixed.

Class 33.—Artistic basket of flowers. (Possible subdivision, as in class 32.)

***Class 34.*—Exhibit on 5 feet of table.

VEGETABLE SHOW

The chief classes should include only one kind; as, class 1, potatoes; class 2, tomatoes; class 3, cabbage; class 4, Lima beans; and so on.

**Class 20.*—Collection of 10 kinds of vegetables with not more than 2 varieties of any one of the standard vegetables. Common cabbage, red cabbage, and savoy cabbage, as well as green string beans, wax beans, Lima beans, Broad Windsor beans, and shell beans will be accepted as distinct kinds.

Parsley, curled kale, or other vegetable greenery may be used by the exhibitor to assist in the decoration of the collec-

tion. Tasteful arrangement will be duly considered. Mere size of specimens will not entitle the exhibitor to any award.

**Class 21.*—Collection of 3 varieties of potatoes.

**Class 22.*—Collection of 3 varieties of lettuce, etc.

Class 30.—One new kind or variety of vegetable.

**Class 31.*—Attractive display of vegetables on 12 square feet of table.

FALL FRUIT SHOW

But one variety should be exhibited on any plate.

Plates of apples, pears, peaches, quinces, oranges, tangerines, pomegranates, etc., should consist of 5 specimens.

Plates of grapes should consist of 3 bunches (except where Vinifera grapes are grown, when 1 bunch should be required, or of Muscadine grapes, 20 berries).

Plates of crab apples, plums (except the large varieties of domestica and its hybrids), persimmons (except the large Japanese varieties), walnuts, hickory nuts, etc., should consist of 12 specimens.

NOTE.—In all classes for plates of single varieties subclasses should be formed for all varieties of which there are 3 or 5 plates exhibited, whether subclasses for these varieties were announced or not. In the announcement the most commonly grown or the usually exhibited varieties should be named as having subclasses.

APPLES

Class 1.—Plate of any variety. See note above.

Class 2.—Plate of crab apples; 12 specimens of the small varieties, fewer of the large ones.

**Class 3.*—Collection of 3 fall varieties.

**Class 4.*—Collection of 3 early winter varieties.

**Class 5.*—Collection of 3 late winter varieties.

**Class 6.*—Collection of 5 varieties for home use.

**Class 7.*—Collection of 5 varieties for market.

**Class 8.*—Collection of 3 dessert varieties.

**Class 9.*—Collection of 3 varieties for culinary purposes.

PEARS

Class 11.—Plate of any variety.
See note above.
**Class 12.*—Collection of 3 varieties
for home use.

**Class 13.*—Collection of 3 varieties
for market.

PEACHES

Class 21.—Plate of any variety.
See note above.
**Class 22.*—Collection of 5 varieties
for home use.

**Class 23.*—Collection of 5 varieties
for market.

GRAPES

Class 31.—Plate of any variety.
See note above.
**Class 32.*—Collection of 3 varieties
of blue grapes.
**Class 33.*—Collection of 3 varieties
of red grapes.

**Class 34.*—Collection of 3 varieties
of white grapes.

**Class 35.*—Collection of 5 varieties
for home use.

**Class 36.*—Collection of 3 varieties
for market.

OTHER FRUITS

Class 41.—Plate of quinces; any
variety.

Class 42.—Plate of plums; 5 or 10
specimens; any variety.

Class 43.—Plate of persimmons, any
variety; 12 specimens of the smaller
varieties, fewer of the larger ones.

MARKET PACKAGES

Class 51.—Apples; box of standard
pack (may be subdivided for varieties
in fruit-growing regions).

**Class 52.*—Apples; 2 boxes, same
variety and size, of different packs.

Class 53.—Apples; barrel.

Class 54.—Peaches; 24-quart carrier.

Class 55.—Peaches; 16-quart basket.
Class 56.—Grapes; one 5-pound bas-
ket.

**Class 57.*—Grapes; three 3-pound
baskets (different varieties).

Class 58.—Any other fruit in any
other pack.

SWEEPSTAKES

Class 61.—Sweepstakes for class 1.

Class 62.—Sweepstakes for classes 3,
4, and 5.

Class 63.—Sweepstakes for class 11.

Class 64.—Sweepstakes for class 21.

Class 65.—Sweepstakes for class 31.

Class 66.—Sweepstakes for classes
32, 33, and 34.

NARCISSUS, OR DAFFODIL SHOW

Classes 1 to 5 have 3 blooms to a vase.

Class 1.—Long trumpets, i. e., trum-
pets as long as the perianth.

Subclass:

A. Yellow, Emperor, and
others.

B. White.

C. Bicolor, with trumpet dark
and perianth light. Em-
press and others.

Class 2.—Short trumpets, i. e., hy-
brids; trumpets shorter than the
perianth.

Subclass:

A. Incomparabilis.

B. Barrii (*Barrii conspicuus*)
and others.

C. Leedsii.

Class 3.—Poet's narcissus.

Class 4.—Double varieties.

Class 5.—Any not included in other
classes.

Class 6.—New varieties introduced
within 5 years; 1 to 3 blooms to a
vase.

**Class 7.*—Collection of 6 varieties;
3 blooms to a vase.

Class 8.—Vase of 15 blooms. In
large shows this class should be di-
vided by the committee, specifying as
subclasses some of the varieties more
commonly grown in the community.

***Class 9.*—Artistic vase; 1 variety.

Class 10.—Artistic vase; mixed va-
rieties.

***Class 11.*—Artistic basket; 1 va-
riety.

Class 12.—Artistic basket; mixed
varieties.

IRIS SHOW

Because of the great difference in time of blooming of the different irises, little can be done with them except to divide them by varieties or the earlier flowering dwarf ones by species. The bearded, Siberian, and Dalmatian irises all bloom about the same time, and these can be grouped each under its own kind, with the different classes subdivided by varieties. They do not lend themselves so well to decorative work as some of the other flowers, but there should be at least one class for decorative exhibits.

PEONY SHOW

Class 1.—Double flowers. (Vase of 3 blooms of 1 variety.)

Subclass:

- A. White.
- B. Pink or pink and cream.
- C. Dark pink.
- D. Crimson.

Class 2.—Single flowers. (Vase of 3 blooms of 1 variety.)

**Class 3.*—Collection of 10 varieties; 3 blooms to a vase.

**Class 4.*—Vase of 15 blooms. In large shows this class should be di-

vided by the committee, specifying as subclasses some of the varieties more commonly grown in the community.

Class 5.—Artistic vase; receptacle and arrangement to be included in judgment. Greens may be added.

Class 6.—Artistic basket. Conditions as for class 5.

Class 7.—Vase (1 or 3 blooms); any new variety introduced within 5 years. An exhibitor may enter more than 1 vase.

ROSE SHOW

The classes here suggested are for a show in which roses are the principal exhibits.

The arrangement of roses that have been exhibited in Washington, D. C., under a schedule like the following, is shown in Figure 3.

(In any subclass in classes 1 to 8, inclusive, where there are three or more vases of a variety, these should be made a separate subclass.)

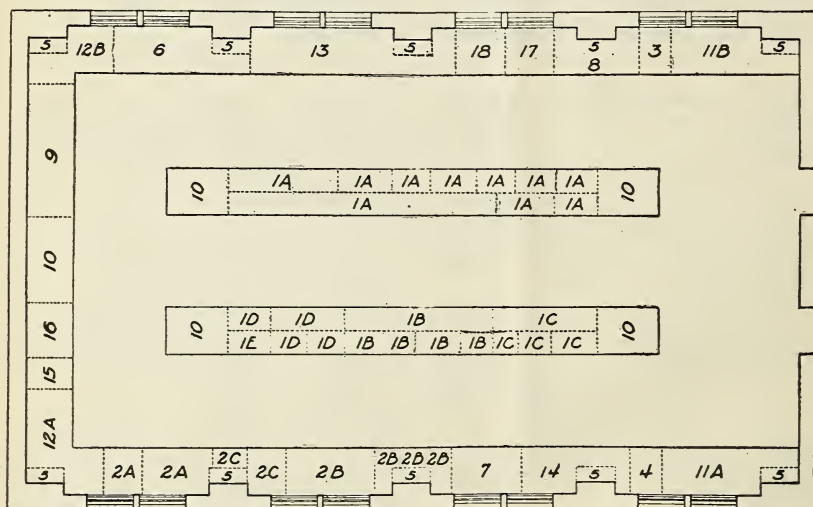


FIGURE 3.—Arrangement of a rose show as held under the schedule given. The numbers indicate the placing of the respective classes, and the lines show where the tapes were finally secured. It will be noted that the exhibits with most decorative value are placed in the most conspicuous places; for example, classes 10, 11, and 12

Class 1.—Teas and hybrid teas. (Three blooms to a vase.)

Subclass:

- A. Pink varieties. (Madame Caroline Testout, Killarney, My Maryland, La Tosca, Maman Cochet, Radiance, etc.)
- B. Red varieties. (Gruss an Teplitz, Etoile de France, General MacArthur, Richmond, Laurent Carle, etc.)
- C. White varieties. (White Maman Cochet, White Killarney, Kaiserin Auguste Viktoria, etc.)
- D. Yellow varieties. (Etoile de Lyon, Lady Roberts, Lady Hillingdon, Mademoiselle Cécile Berthod, Perle des Jardins, Duchess of Wellington, Sunburst, etc.)
- E. Single varieties. (Irish Fireflame, Irish Elegance, etc.)

Class 2.—Hybrid perpetuals. (Three blooms to a vase.)

Subclass:

- A. Pink varieties. (Paul Neyron, Mrs. John Laing, Madame Gabriel Luizet, Anna de Diesbach, etc.)
- B. Red varieties. (J. B. Clark, Ulrich Brunner, General Jacqueminot, etc.)
- C. White varieties. (Frau Karl Druschki, Gloire Lyonnaise, Margaret Dickson, etc.)

Class 3.—Rugosa roses. (Three sprays to a vase.)

Class 4.—Any other bush variety. (Three blooms to a vase.)

Class 5.—Spray of climbing roses 2 or 3 or more feet long.

**Class 6.*—Teas and hybrid teas. Collection of 3 varieties in separate vases. (Three blooms to a vase.)

**Subclass:

- A. Pink.
- B. Red.
- C. White.
- D. Yellow.
- E. Singles; any color.
- F. Three colors.

**Class 7.*—Hybrid perpetuals. Collection of 3 varieties in separate vases. (Three blooms in a vase.)

**Subclass:

- A. Pink.
- B. Red.

Class 7.—Continued.

Subclass—Continued.

- C. White.
- D. Mixed.

**Class 8.*—Miscellaneous collections.

Subclass:

- A. Three varieties of ramblers; one spray 2 or 3 or more feet long to each vase.
- B. Three varieties of any other class.

Class 9.—Vase of 15 roses of any one variety.

*Subclass:

- A. Pink tea.
- B. Red tea.
- C. White tea.
- D. Yellow tea.
- E. Red hybrid perpetuals.
- F. Hybrid perpetuals of any other color.
- G. Any other class.

***Class 10.*—Artistic display covering 3 [or 5] feet of table.

**Subclass:

- A. Roses and rose leaves.
- B. Roses with other greens.
- C. One variety of roses and any green.

Class 11.—Artistic vase of roses, receptacle and arrangement considered.

*Subclass:

- A. Roses and rose leaves only.
- B. Roses and other greens.

Class 12.—Artistic basket, receptacle and arrangement considered.

*Subclass:

- A. Roses and rose leaves only.
- B. Roses and other greens.

***Class 13.*—Collection of 10 varieties of tea and hybrid tea roses; 3 blooms of 1 variety to a vase.

***Class 14.*—Collection of 10 varieties of hybrid perpetual roses; 3 blooms of 1 variety to a vase.

***Class 15.*—Collection of 5 vases of other kinds.

***Class 16.*—Collection of roses, quantity and quality considered. (Entries in this class may also compete in classes 13, 14, and 15, but to do so must be placed with the other class or classes in which they compete and be clearly marked as also being entered in class 16.)

Class 17.—Varieties introduced within 4 years; 1 to 3 flowers to a vase.

**Class 18.*—Varieties not awarded a prize either of the two previous years; 1 to 3 flowers to a vase.

Suggestions for other material likely to be shown at the same time are given in the other lists,

SWEET-PEA SHOW

Class 1.—Vase of 5 stems.

This class could be divided into 2 classes for Grandiflora and orchid-flowered sweet peas.

****Subclass:**

Aurora, Black Knight, Blanche Ferry, Florence Nightingale, Spencer, etc.

Class 2.—Collection of 5 varieties. (Five stems of each variety to a vase.)

****This class could be subdivided into collections of one color, as well as a subclass for several colors.**

Class 3.—Vase of 25 stems; 1 variety, named. (Several subclasses can be provided for different varieties.)

Class 4.—Artistic vase; 1 variety.

Class 5.—Artistic basket; 1 variety.

Class 6.—Artistic vase; more than 1 variety.

Class 7.—Artistic basket: more than 1 variety.

GLADIOLUS SHOW

Class 1.—Gandavensis, Childsii, and similar varieties. (Six spikes to a vase.)

***Subclass:**

- A. Pink or blush.
- B. Crimson or red.
- C. Blue, purple, or lavender.
- D. Yellow.
- E. White.

Class 2.—Gandavensis, Childsii, and similar varieties. (Three spikes to a vase.)

***Subclass:** A, B, C, D, and E, as above.

Class 3.—Gandavensis, Childsii, and similar varieties. (One spike to a vase.)

***Subclass:** A, B, C, D, and E, as above.

Class 4.—Primulinus varieties. (Three spikes to a vase.)

Class 4.—Continued.

***Subclass:**

- A. Yellow.
- B. Orange.
- C. Any other color.

***Class 5.**—Collection of 3 varieties, Gandavensis, Childsii, and similar varieties. (One variety and 3 spikes to a vase.)

***Class 6.**—Collection of 10 varieties. (One variety and 3 spikes to a vase.)

***Class 7.**—Collection (not less than 15 varieties, 3 spikes each in separate vases).

Class 8.—Artistic vase of different varieties, receptacle and arrangement considered.

Class 9.—Artistic vase of 1 variety, receptacle and arrangement considered.

Class 10.—Artistic basket, receptacle and arrangement considered.

DAHLIA SHOW

Class 1.—Specimen blooms (1 [or 3] to a vase).

Subclass:

- A. Cactus.
- B. Peony-flowered.
- C. Decorative.
- D. Show.
- E. Collarette.
- F. Pompon.
- G. Single.
- H. Seedling produced by the exhibitor.

Where the number of entries will warrant, there should be subclasses

for the more commonly grown varieties.

***Class 2.**—Collection of 10 varieties; 1 bloom to a vase.

***Class 3.**—Vase of 10 blooms; 1 variety. In large shows this class should be divided by the committee, specifying as subclasses some of the classes or some of the varieties more commonly grown in the community.

Class 4.—Artistic vase, receptacle and arrangement considered.

Class 5.—Artistic basket, receptacle and arrangement considered.

HARDY CHRYSANTHEMUM SHOW

Class 1.—Singles. Vase of 3 sprays.

Class 2.—Semidouble. Vase of 3 sprays.

Class 3.—Double. Vase of 3 sprays.

Class 4.—Pompon. Vase of 3 sprays.

In the above classes 3 exhibits of any variety should constitute a separate subclass. If desired, the classes can be subdivided by color.

Class 5.—Collection of 5 varieties. One vase of each, 3 sprays to a vase.

Class 6.—Plants in pots or boxes.

***Class 7.**—Vase of 15 sprays; 1 variety.

Class 8.—Artistic vase; 1 variety.

Class 9.—Artistic basket; 1 variety.

Class 10.—Artistic vase; more than 1 variety.

Class 11.—Artistic basket; more than 1 variety.

SWEEPSTAKES

Where a number of classes or subclasses of comparable material are arranged, it usually promotes interest to award a premium to the best exhibit in the combined classes. This practically amounts to awarding premiums to the best premium winners in the classes concerned; as, for example, in a combined vegetable, fruit, and flower show a premium might be given for the best plate of fruit or the best vase of flowers, or even for the best plate or vase in the exhibition. A premium of this character is usually spoken of as a sweepstakes prize. Where a class is broken up into several subclasses the whole class could be in competition for the sweepstakes. Where what might have been designated as subclasses are made into classes, the groups of classes should be considered for the sweepstakes. The announcement of sweepstake premiums should indicate clearly the classes to which they are to apply. A sweepstake is sometimes offered for the best exhibit in the hall, in addition to sweepstakes for special groups of exhibits, whether these are classes or subclasses. Sweepstake prizes in no way interfere with or take the place of grand prizes.

GRAND PRIZES

To encourage the staging of as large exhibits as possible by those who have the material, it is desirable to offer grand prizes for the show, and sometimes for vegetable, fruit, or flower exhibits or for smaller classes of exhibits; as, for example, strawberries, irises, peonies, roses, and sweet peas in the spring; in the fall for potatoes, apples, grapes, asters, gladioluses, dahlias, chrysanthemums, etc. In this way large exhibitors would reap the benefit of their abundance of material if it were combined with quality, as each premium won would count toward the award of the grand prize on the basis of the relative value of the competition in which it was received. On the other hand, mere quantity of material would get little recognition. Many attempts to establish regular exhibitions have failed because the classes were so arranged that only those with the most plants had any real chance. In competitions where quantity and quality are considered the large exhibit is likely to get the award unless the quality is markedly deficient, as the small exhibitor, no matter how good his material, is too greatly handicapped.

Grand prizes are premiums for the largest quantity of prize-winning material exhibited. The winner is determined by taking an account of all premiums awarded and is the one making the best display, as judged by the number of prizes won and their relative values. For this purpose each first prize is given a number to represent its relative value as judged by the difficulty of winning it. Each second prize is given a smaller number and the third a still smaller one. The first prize number in a large class, or in one in which the cultural difficulties to be overcome in gaining success are great, should be larger than for one in a class in which the prize is easily won, either from lack of competition or by reason of ease of culture. The sum of these prize values shows the relative standing of the competitors.

For awarding these, each first, second, and third prize should be assigned a value and each sweepstake an additional value, to be used in determining the winner. The exhibitor receiving the largest

total of points should be awarded the first grand prize, and the next two should be awarded the second and third prizes, respectively. An exhibitor with a single entry of exceptional quality might receive a sweepstake award, but it would take several entries of prize-winning quality to be able to get a grand prize. Where grand prizes are offered, the standard basis of award should be one prize for three entries, two for four, and three for five or more unless the exhibits are of unusual merit. If awards are made for fewer entries than are suggested above, the value of the ratings for the grand prize may be reduced. In small shows it is probably desirable to make three awards for three entries if the quality of the exhibits will warrant it. Values that may be given to prize winners in the different classes in determining the award of grand prizes are shown in the following schedule. (Table 1.)

TABLE 1.—Schedule of grand-prize values for each class and each subclass

Competition	First	Second	Third	Competition	First	Second	Third
Spring show:				Fall show—Continued.			
Classes 1, 11, 21, 23, 25, and 27-----	Points 4	Points 3	Points 2	Classes 3, 32, and 33-----	Points 5	Points 3	Points 1
Classes 2, 12, 22, 24, 26, and 31-----	6	4	2	Sweepstakes—			
Classes 28 and 29-----	5	3	1	Classes 1, 11, 21, 24, 29, and 30-----	3	2	1
Class 30-----	8	5	3	Rose show:			
Sweepstakes—				Classes 1, 2, 8, 17, and 18-----	4	3	2
Classes 1, 11, 21, 23, 25, and 27-----	3	2	1	Classes 3, 4, and 5-----	3	2	1
Classes 28 and 29-----	4	3	2	Classes 6, 7, and 9-----	6	4	2
Fall show:				Classes 11 and 12-----	5	3	1
Classes 1, 11, 13 to 17, inclusive, 21, 24, and 26 to 30, inclusive-----	4	3	2	Classes 10, 13, and 14-----	8	5	3
Classes 2, 12, 22, 25, and 31-----	6	4	2	Class 15-----	10	6	4
Classes 23 and 34-----	8	5	3	Class 16-----	12	8	4
				Sweepstakes—			
				Classes 1 and 6-----	4	3	2
				Classes 2 and 7-----	3	2	1

ENTRIES

In order that a committee in charge of arranging for an exhibition may get some idea of the number of exhibits for which provision must be made, a system of advance entries is desirable. If the committee in charge is to provide the plates and vases, it is necessary that the number that will be needed should be known well in advance. A tentative registration of the classes in which an exhibitor hopes to make entries may be required a week in advance of the show, and then a revised entry registration can be required 24 or 48 hours before it opens.

No entry is necessary in sweepstake classes, as consideration for these prizes naturally follows entries in the classes composing the sweepstake class.

At county fairs and at shows where there are money prizes an entrance fee is often charged for each exhibit. Where it is desired to interest the community at large in plant growing, however, this is usually inadvisable unless an extremely small fee is required, merely as a regulatory measure. Persons of small income and much love of plants might be in a position to make 30 or 40 entries, but if a charge of 10 cents each were made they might be deterred from entering their products. Sometimes a fee is charged, returnable if the

exhibits are put in place. Each community must solve this problem of fees for itself, but the object should be to make such a show democratic, encouraging everyone, including the children, to make exhibits. If an entrance fee is found desirable in other cases the children's classes should be excepted and no charge made. Whatever plan is adopted, the committee is entitled to be informed in advance as accurately as is practicable what exhibits may be expected.

TABLES

Tables or stands must be prepared in advance for staging the show. Flat tables (figs. 1, 2, and 8) are ordinarily used, but a table with a top having a slope of 3 inches to the foot will often make more effective displays of bunch grapes and many vegetables, especially when they are placed directly on the table instead of on plates, while tables with steps (figs. 4, 5, 6, and 7) often make a

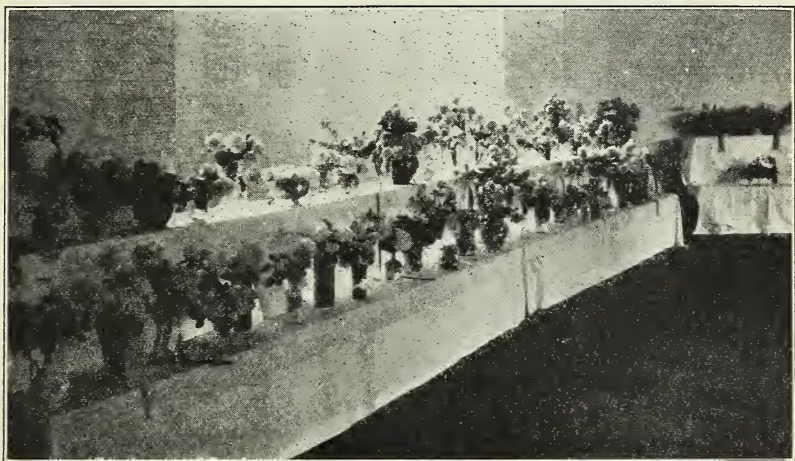


FIGURE 4.—Tables improvised from benches and covered with cheesecloth for a flower show

much more effective setting. The steps shown in Figure 4 are too high, but these were improvised by putting one bench on top of another for the back shelf and using one for the front. The details of construction are hidden by cheesecloth.

A good practicable table for use where storage in a small space for part of the year is essential is shown in Figure 6. This is 3 feet wide, 12 feet long, and 30 inches high. The legs are hinged to the table and are held erect by long hooks that appear as braces in the figure. The foot-wide table on top is made in the same way and set on when needed.

Figure 7 is a diagram of a cross section of a table suitable for most flower exhibits. For large flowers, such as dahlias or the large-flowered chrysanthemums, a table with shorter legs and wider shelves is desirable. It will be noticed that the steps can be made separately and set on the table; or, if desired, the whole can be made in one piece.

Five or six feet is a good width for a table, whether it is flat or in steps, when it is to be placed between two aisles. A table with an aisle on one side only may be $2\frac{1}{2}$ or 3 feet wide.

It adds greatly to the effectiveness of the setting if the tables are painted a neutral color, such as a subdued brown, green, or gray, or if they are covered with some material of a similar color. The screen or background shown in connection with the steps in Figure 7 would be useless unless it were of a neutral tint that would help set off the flowers.

Green wrapping papers or heavy grades of manila paper are excellent in both color and texture for backgrounds and table covers. Of course, water will disfigure them more or less, but they are cheap and easily replaced. When only an occasional exhibition is held,

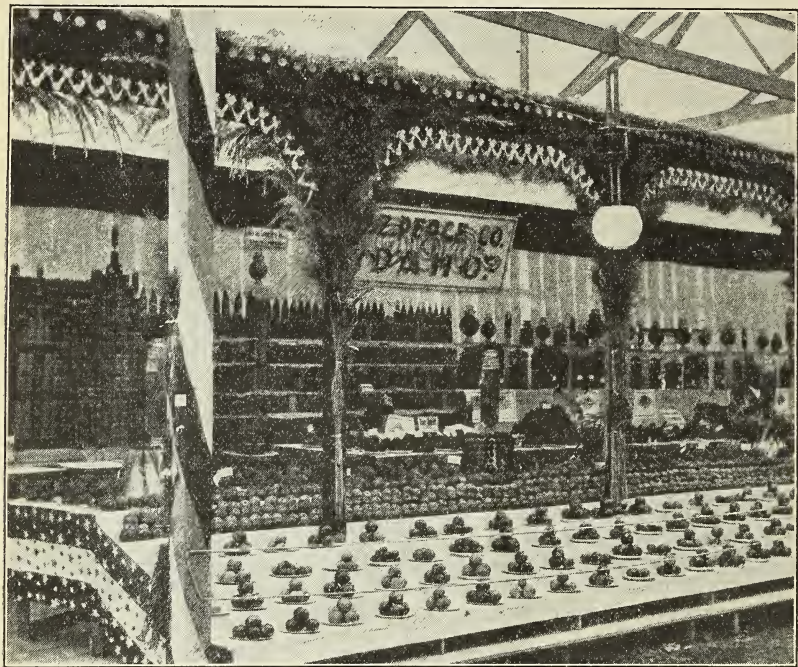


FIGURE 5.—Stepped shelves well adapted to many kinds of exhibits

the cost of special tables with proper covers and backgrounds is frequently prohibitive, but if they can possibly be secured they add greatly to the appearance and to the satisfaction of both exhibitors and visitors, as well as making the work of the judges easier. If moderate storage space is available, the table shown in Figure 6 would seem to be within the means of any organization holding annual exhibitions. Valences of burlap or cheesecloth add much to the appearance.

Some exhibits are helped by special staging, and these should be given all the consideration possible. Packed boxes are often exhibited on frames with a steep slope, and grapes are sometimes hung up against an appropriate background, the bunches having a piece of the stem left on for convenience in hanging them.

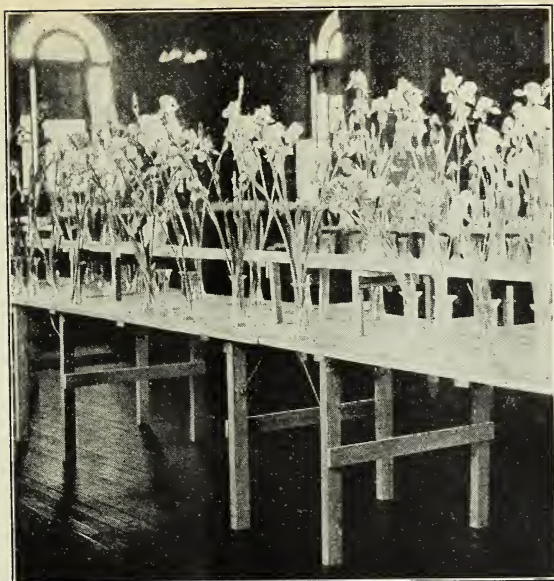


FIGURE 6.—A table specially constructed for exhibition purposes. The legs are built in pairs hinged to the top and held in place by long hooks that appear in the picture as braces. When not in use the legs are folded back against the top, and the table can then be stored in a small space. The small table on the top is made in the same way

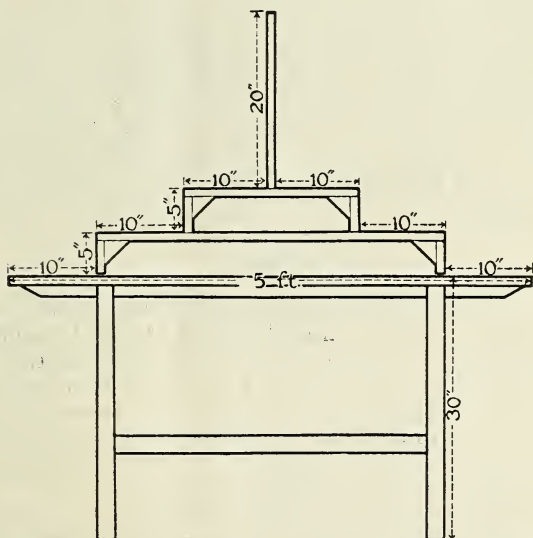


FIGURE 7.—A table of good width to place between two aisles. Such a table can be made in parts and the shelves can be set on, or the table can be made all in one piece. The background separating the two sides should be of a neutral color. For vegetables and fruits it would not need to be so high

ARRANGEMENT OF EXHIBITS

On learning the probable entries, the committee should assign the various exhibits to their appropriate places. They should be arranged so as to make the hall as attractive as possible. With this in mind the decorative exhibits; that is, those which call for decorating a specified area of table, should each be assigned to some commanding position, while the artistically arranged baskets and vases should be placed in small groups where they will be most effective and at the same time contribute to the result as a whole. After this, each subclass should be assigned to an appropriate section. All the subclasses of a class should be kept as close together as practicable, bearing in mind the general decorative scheme of the hall. Figure 3, which is a suggested scheme for a rose show, indicates how this may be done.

PLATES AND VASES

Where it is practicable to finance it, uniform plates and vases should be used for each class, with the exception of the decorative ones. It not only adds to the attractiveness of the exhibits but makes judging fairer and much easier. Such plates and vases need not be expensive. If economy is essential, wooden plates may be used. For vases, milk bottles of appropriate size are excellent, though opaque vases have advantages, and fiber or metal vases are not subject to breakage, although the latter, except very expensive ones, are liable to rust quickly. Milk bottles may often be borrowed from dealers in bottles, and large dealers in milk may sometimes have a reserve stock of bottles which have not yet been put into use that may be available, especially if they have not had their initial washing. After the arrangements for the tables and vases have been completed and the assignment of the classes has been made, the limits of the area assigned to each class should be marked by tape or other suitable marking material (figs. 3 and 8) and a card, giving the number and name of the class or subclass (fig. 3) should be placed upon the space. In Figure 8 the cards are laid flat on the table and do not show in the photograph. These cards should be provided, both for the convenience of those staging the show and for the information of visitors.

LABELS

Upon the receipt of the final entries, the committee must assign to each exhibitor a number, which he must attach to each exhibit at the time of placing it. It must also have attached the number of the class in which it is to be shown and the name of the variety or species. After the judging has been done the name of the exhibitor may be added. As uniformity of labeling adds greatly to the appearance of a show and the convenience of the arrangement, it is desirable that the committee provide the labels.

The name of the variety is best displayed on a separate card, while the other information may all be put on one card, or the name of the exhibitor may be attached separately, depending on local conditions. The simplest form of labeling is a card on which the class number and the exhibitor's number are placed. (Fig. 9.)

The next step is placing the name of the class on the card. When this is done it is usually best to provide space for a sticker indicating the award. If it is desired to place the name of the exhibitor on the



FIGURE 8.—A rose exhibit, showing the tapes by which the classes are separated from one another; also vases of different sizes and shapes

same card (fig. 10) it must be inclosed in an envelope until after the judging is done. This necessitates rewriting both the number of the class and that of the exhibitor on the envelope (fig. 11) or using a

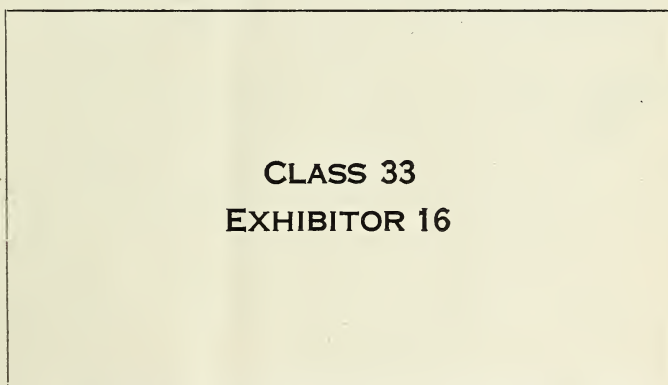


FIGURE 9.—A simple card label with class number and exhibitor's number

window envelope. A special window envelope (fig. 12) would be required, as ordinary commercial stock does not have the transparent opening properly placed to show the desired information on a neatly designed card. (Fig. 13.)

THE MERION HORTICULTURAL SOCIETY
HAVERFORD, PA.



CLASS
15

FOR Collection of Apples, 5 varieties

EXHIBITED BY Thomas Smith,

Rosemont, Pa.

FIGURE 10.—A card on which appears the class number and designation together with the exhibitor's name and a place for the sticker indicating the award. Such a card must be inclosed in an envelope until after the judging. Size of card, 7 by 5 inches

CLASS 15

No. 24

FIGURE 11.—An envelope for use with the card shown in Figure 10, with the necessary information on it. Size, $7\frac{1}{2}$ by $5\frac{1}{2}$ inches

1929	
CLASS	No.
108	16

FIGURE 12.—A special window envelope in which the transparent opening is properly placed to make possible the use of a neatly designed entry blank. Size, $7\frac{1}{2}$ by $5\frac{1}{2}$ inches

LINCOLN FLOWER SHOW	
1930	
CLASS	No.
5	17

5 Radiance Roses

EXHIBITED BY

Mrs. John Jones,

511 Jasper St.

FIGURE 13.—A card appropriately arranged to use with a window envelope. Size, 7 by 5 inches

LISTS

Besides assigning numbers to each exhibitor, the committee should prepare a list of the entries in each class, not only as a record for the society but as a guide for the judges.

With such a list as this the judges can be sure not to omit any of the entrants from their consideration. By simply using blue, red, and black pencils for drawing circles about the numbers, the record of the work of the judges is quickly made, a blue ring being made for firsts, a red for seconds, and a black for third. Thus the judges are not unnecessarily detained while the clerk writes a complete report, and yet the record is accurate and complete.

JUDGING EXHIBITS

Where an expert judge is available, one judge may be enough if the show is not too large, but ordinarily it is better to have three. Local specialists and amateurs from a region just beyond that covered by the competition are usually available.

Scales for judging various horticultural exhibits have been prepared by societies interested in those particular products. In the usual show the competition is seldom so keen that a resort to the details of these scales is necessary or helpful. A knowledge of them, however, is necessary for competent judging.

The scales and the rules as laid down by the different societies are given herewith. Even a well-studied scale for any product may not be the best for all purposes; as, for example, the commercial ideal is different from that of the amateur and may require a different scale to be just, or different ideals may apply to different regions, so that another scale may be more suitable. Experienced judges have little occasion to resort to the details of a score except in the case of a close or a very important competition.

VEGETABLES

The American Society for Horticultural Science in 1917 suggested score cards for each of most of the vegetables, one card for judging single varieties and another for collections of varieties. Score cards for some of the other vegetables have been prepared by the staff of the United States Department of Agriculture and are marked by an asterisk (*) in the following lists.

SCORE CARDS FOR VEGETABLES, BOTH SINGLE VARIETY AND A COLLECTION OF VARIETIES

ASPARAGUS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Uniformity of sample.....	10	Labeling.....	10
Size.....	15	Size.....	20
Color.....	10	Color.....	10
Tenderness.....	10	Tenderness.....	10

BEANS AS GREEN SHELLED (INCLUDING LIMA BEANS)

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	10
Labeling.....	10	Correct varietal forms.....	20
Uniformity.....	10	Labeling.....	10
Filling of pod.....	10	Condition.....	10
Condition of maturity.....	10	Filling of pods.....	10
Color of beans.....	10	Color of beans.....	10
Freedom from blemish.....	10	Freedom from blemish.....	10

BEANS AS SNAPS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	25
Labeling.....	10	Correct varietal forms.....	15
Uniformity of sample.....	10	Labeling.....	10
Color of pod.....	10	Condition of pods.....	10
Brittleness.....	10	Color of pods.....	10
Fleshiness.....	10	Freedom from blemish.....	10
Freedom from blemish.....	10		

BEETS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Uniformity of sample.....	10	Labeling.....	10
Outer color.....	10	Outer color.....	10
Flesh color and tenderness.....	10	Smoothness of surface.....	10
Freedom from side roots.....	10	Freedom from side roots.....	10
Smoothness of surface.....	10		

BROCCOLI (HEADING)

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size of head.....	20	Labeling.....	10
Form of curds.....	10	Size of heads.....	20
Color of curds.....	15	Color of curds.....	20

BROCCOLI (SPROUTING OR BRANCHING)

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	10
Varietal form.....	15	Condition of exhibit.....	25
Size of head.....	20	Varietal forms.....	25
Tenderness.....	30	Tenderness.....	20
Color of curds.....	15	Color of curds.....	10
Labeling.....	5	Labeling.....	10

BRUSSELS SPROUTS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibits.....	20
Labeling.....	10	Correct varietal forms.....	20
Number of heads.....	20	Labeling.....	10
Size of heads.....	10	Number of heads.....	10
Shape of heads.....	10	Size of heads.....	10
Solidity.....	10	Solidity.....	10
		Shape of heads.....	10

CABBAGE

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size of head.....	20	Labeling.....	10
Solidity.....	10	Size of heads.....	10
Crispness.....	10	Solidity.....	10
Color.....	10	Color.....	10

CAULIFLOWER

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size of head.....	10	Labeling.....	10
Form of curds.....	10	Size of heads.....	10
Density of curds.....	10	Density of curds.....	10
Freedom from leafiness.....	10	Color of curds.....	10
Color of curds.....	10		

CELERY

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size.....	10	Labeling.....	10
Color.....	10	Color.....	10
Crispness.....	10	Crispness.....	10
Ribbing.....	10	Flavor.....	10
Flavor.....	10		

CORN (SWEET)

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	15
Correct varietal character.....	25	Condition of exhibit.....	15
Labeling.....	10	Correct varietal forms.....	20
Color of cob and husk.....	10	Labeling.....	10
Rowing of grain.....	10	Color of cobs and husks.....	10
Color of grain.....	10	Rowing of grain.....	10
Sweetness.....	10	Color of grain.....	10
Tenderness.....	10	Maturity.....	10

CUCUMBERS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size.....	10	Labeling.....	10
Form.....	15	Size.....	10
Color.....	10	Form.....	10
Spines.....	10	Color.....	10
		Spines.....	10

EGGPLANT

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	25	Number of varieties shown.....	25
Correct varietal character.....	25	Condition of exhibit.....	25
Labeling.....	10	Correct varietal forms.....	20
Color of surface.....	20	Labeling.....	10
Solidity of flesh.....	20	Color of surface.....	10
		Solidity of flesh.....	10

ENDIVE

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibit.....	30
Labeling.....	10	Correct varietal forms.....	20
Size of plant.....	15	Labeling.....	10
Form of leaf.....	15	Size of plants.....	10
Color of leaf.....	15	Form of leaves.....	10
		Color of leaves.....	10

KALE AND COLLARDS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size of plant.....	15	Labeling.....	10
Shape of leaf.....	10	Size of plants.....	10
Color of leaf.....	10	Shape of leaves.....	10
Texture of leaf.....	10	Color of leaves.....	10

KOHLRABI

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Uniformity of sample.....	15	Labeling.....	10
Color of surface.....	15	Evenness of samples.....	15
Tenderness.....	15	Color of surface.....	15

LEEKS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	25	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size of stem.....	20	Labeling.....	10
Color of stems.....	10	Size of stems.....	10
Tenderness.....	10	Color of stems.....	10
		Tenderness.....	10

LETTUCE (HEAD VARIETIES) *

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	10	Number of varieties shown.....	20
Correct varietal form.....	10	Condition of exhibit.....	10
Labeling.....	10	Correct varietal form.....	10
Size of head.....	10	Labeling.....	10
Solidity of head.....	15	Size of heads.....	10
Conformity of outer leaves.....	10	Solidity of heads.....	15
Color of outer leaves.....	10	Color and conformity of outer leaves.....	10
Texture.....	10	Texture.....	10
Freedom from tip burn.....	10	Flavor.....	5
Flavor.....	5		

LETTUCE (LEAF VARIETIES)

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	10
Labeling.....	10	Correct varietal forms.....	20
Size of plants.....	10	Labeling.....	10
Habit of plants.....	10	Size of plants.....	10
Leaf color.....	10	Color of leaves.....	10
Leaf blanching.....	10	Blanching of leaves.....	10
Leaf texture.....	10	Texture of leaves.....	10

MUSKMELONS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	10	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	10
Labeling.....	10	Correct varietal forms.....	20
Size of fruit.....	10	Labeling.....	10
Netting of color.....	10	Size of fruits.....	10
Flesh thickness.....	15	Netting and color.....	15
Texture.....	10	Flesh.....	15
Flavor.....	10		

OKRA

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	25	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Color of pod.....	20	Labeling.....	10
Tenderness.....	20	Color of pods.....	20
		Tenderness.....	10

ONIONS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	15
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Maturity.....	15	Labeling.....	10
Exterior color.....	15	Size of bulbs.....	15
Size of bulb.....	15	Color.....	10
		Maturity.....	10

PARSLEY

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	10	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibit.....	15
Labeling.....	10	Correct varietal forms.....	20
Size of plant.....	10	Labeling.....	10
Form of leaf.....	25	Size of plants.....	15
Color of leaf.....	20	Form of leaves.....	20
		Color of leaves.....	10

PARSNIPS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Crown.....	10	Labeling.....	10
Smoothness.....	10	Freedom from side roots.....	10
Freedom from side roots.....	10	Smoothness.....	10
Color.....	10	Color.....	10
Size.....	10	Size.....	10

PEAS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Uniformity of sample.....	10	Labeling.....	10
Even maturity of pods.....	10	Even maturity of pods.....	10
Filling of pods.....	10	Filling of pods.....	10
Color of pods.....	10	Color of pods.....	10
Flavor of peas.....	10		

PEPPERS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of display.....	20	Number of varieties shown.....	25
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Thickness of flesh.....	20	Labeling.....	10
Color.....	15	Color.....	15
Flavor.....	10	Flavor.....	10

POTATOES

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	15
Correct varietal character.....	25	Condition of exhibit.....	15
Labeling.....	10	Correct varietal forms.....	20
Size.....	10	Labeling.....	10
Freedom from blemish.....	10	Size.....	10
Character of skin.....	10	Freedom from blemish.....	10
Form and color of eyes.....	10	Character of skin.....	10
Character of flesh.....	10	Character of flesh.....	10

RADISHES

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of display.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of display.....	20
Labeling.....	10	Correct varietal forms.....	20
Uniformity of samples.....	10	Labeling.....	10
Character of crown and collar.....	10	Uniformity of samples.....	10
Size of root.....	10	Size of roots.....	10
Surface.....	10	Color of roots.....	10
Flesh.....	10		

RHUBARB *

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	20	Number of varieties shown.....	10
Length of stalk.....	15	Condition of exhibit.....	20
Thickness of stalk.....	15	Length of stalk.....	10
Tenderness.....	20	Thickness of stalk.....	10
Color.....	10	Tenderness.....	15
Freedom from blemish.....	15	Color.....	10
Labeling.....	5	Freedom from blemish.....	15
		Labeling.....	10

SALSIFY

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	10
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	10
Crown and neck.....	10	Labeling.....	10
Smoothness.....	10	Crown and neck.....	15
Freedom from side roots.....	10	Smoothness.....	15
Color of flesh.....	10	Freedom from side roots.....	10
Size.....	10	Color.....	10

SPINACH

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	10	Number of varieties shown.....	15
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size of plant.....	15	Labeling.....	10
Thickness of leaf.....	15	Size of plants.....	15
Surface of leaf.....	10	Thickness of leaves.....	10
Color of leaf.....	15	Color of leaves.....	10

SQUASHES AND PUMPKINS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of display.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of display.....	20
Labeling.....	10	Correct varietal forms.....	20
Surface character.....	20	Surface character.....	10
Color.....	10	Color.....	10
Size.....	10	Labeling.....	10
Flesh.....	10	Size.....	10

SWEETPOTATOES*

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	25	Number of varieties shown.....	20
Varietal character.....	15	Condition of exhibit.....	20
Uniformity of color.....	15	Varietal character.....	10
Uniformity of size and shape.....	20	Uniformity of color.....	10
Freedom from blemishes and diseases.....	20	Uniformity of size and shape.....	15
Labeling.....	5	Freedom from blemishes and diseases.....	15
		Labeling.....	10

TOMATOES

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of display.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of display.....	20
Labeling.....	10	Correct varietal forms.....	20
Freedom from blemish.....	10	Labeling.....	10
Flesh solidity.....	10	Varietal uniformity of sample.....	10
Flesh color.....	10	Color.....	10
Flesh flavor.....	10	Solidity.....	10
Even ripening.....	10		

TURNIPS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of display.....	25	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of display.....	10
Labeling.....	10	Correct varietal forms.....	20
Uniformity of sample.....	10	Labeling.....	10
Freedom from side roots.....	10	Size of roots.....	10
Color of surface.....	10	Freedom from side roots.....	10
Color of flesh.....	10	Color of surface.....	10
		Color of flesh.....	10

WATERMELONS

<i>Single variety</i>		<i>Collection of varieties</i>	
Condition of exhibit.....	15	Number of varieties shown.....	20
Correct varietal character.....	25	Condition of exhibit.....	20
Labeling.....	10	Correct varietal forms.....	20
Size.....	15	Labeling.....	10
Surface and markings.....	15	Size of fruit.....	15
Flesh solidity.....	10	Markings.....	15
Flesh color.....	10		

Collections with a specified number of plates might well be judged on the basis of the value of varieties for the purposes indicated, 20; condition of exhibits (average of individual scores), 80.

FRUITS

The score cards for pomaceous and drupaceous fruits are those adopted by the American Pomological Society (1915) and the American Society for Horticultural Science (1913 and 1914), of which details may be found in the reports of those societies for the years mentioned.

The score cards for citrus fruits are those used at the National Orange Show at San Bernardino, Calif., the card for strawberries is the one adopted by the American Pomological Society, while that for nuts was prepared for the pecan by the Office of Horticultural Crops and Diseases, Bureau of Plant Industry, of the United States Department of Agriculture.

Suggestions made for the application of these score cards are in substance as follows:

Form.—The normal type for the variety, region and growth considered.

Size.—Slightly larger than the average where well grown. Very large size should be discouraged. (Standards of size may be found in the proceedings of the societies mentioned for the years specified.)

Color.—In pomaceous fruits a high, clear color is desirable in the red blushed or striped fruits; a good russet in russet fruits. A blush shall not be considered either favorably or unfavorably in typically green or uncolored fruits. In drupaceous and vine fruits the highest color is the most acceptable. There should be considered: (a) Depth and attractiveness of ground color; (b) characteristic overcolor; (c) amount of overcolor or bloom, as the case may be.

Uniformity.—Form, size, color, and ripeness should all be uniform.

Freedom from blemishes.—Blemishes include (a) mechanical injuries, including loss of stem, with a few exceptions; (b) insect injury of all kinds; (c) disease from a fungous growth or any other cause.

Quality.—When scored, quality shall include texture, juiciness, flavor, aroma, and any other characters that may give pleasure to the palate. This item is frequently omitted, but when used it often makes the total score 125.

Variety value.—This is one of the first considerations and should be determined by the character of the class, whether commercial, amateur, market, culinary, dessert, etc.

The score cards provide for fruits in plates, boxes, and barrels. There is no official scale for scoring fruits in baskets, carriers, trays, or cartons. If these are to be included, committees must devise scales to meet the local requirements.

SINGLE PLATE SCORE CARDS FOR FRUIT OF A GIVEN VARIETY

APPLES AND PEARS		QUINCES	
Form.....	15	Form.....	15
Size.....	15	Size.....	20
Color.....	20	Color.....	15
Uniformity.....	20	Uniformity.....	20
Freedom from blemish.....	30	Freedom from blemish.....	30
Total.....	100	Total.....	100
Quality when scored.....	25		
PLUMS		GRAPES	
Form.....	10	Form of bunch.....	10
Size.....	25	Size of bunch.....	15
Color.....	20	Size of berry.....	10
Uniformity.....	20	Color.....	10
Freedom from blemish.....	25	Uniformity.....	10
Total.....	100	Freedom from blemish.....	20
Quality when scored.....	25	Quality.....	20
		Firmness.....	5
		Total.....	100
PEACHES AND CHERRIES			
Form.....	10		
Size.....	20		
Color.....	25		
Uniformity.....	20		
Freedom from blemish.....	25		
Total.....	100		
Quality when scored.....	25		

COLLECTION OF FRUITS WITH SPECIFIED NUMBER OF PLATES

Value of varieties for purpose stated.....	50
Condition of fruit (average of individual plate score).....	50
Total.....	100

COLLECTION OF FRUITS

(This class should not be used at small exhibitions and should be used sparingly at State fairs and other large exhibitions)

Number of varieties.....	33 $\frac{1}{3}$
Value of varieties for purposes stated.....	33 $\frac{1}{3}$
Condition of fruit (average of individual plate score).....	33 $\frac{1}{3}$
Total.....	100

FOR BOXES AND BARRELS IN COMPETITIONS BETWEEN DIFFERENT VARIETIES OF PACKED FRUIT

Box		Barrel	
Texture and flavor.....	100	Texture and flavor.....	100
Value of variety.....	100	Value of variety.....	100
Size and form.....	100	Size and form.....	100
Color.....	120	Color.....	100
Uniformity.....	100	Uniformity.....	100
Freedom from blemishes.....	130	Freedom from blemishes.....	150
Total.....	650	Total.....	650

<i>Box</i>		<i>Barrel</i>	
Material.....	30	Staves.....	10
Marking.....	10	Hoops.....	10
Solidity (nailing cleats, etc.).....	10	Heads.....	10
		Nailing.....	20
Total.....	50	Marking.....	20
		Total.....	70
<i>Box</i>		<i>Barrel</i>	
Bulge or swell.....	100	Facing.....	80
Alignment.....	20	Tailing.....	50
Height of ends.....	60	Pressing.....	70
Compactness.....	80	Racking.....	80
Attractiveness and style of packing.....	40	Total.....	280
Total.....	300		1, 000
	1, 000		

FOR BOXES AND BARRELS IN COMPETITIONS OF A SINGLE VARIETY OF PACKED FRUIT

<i>Box</i>		<i>Barrel</i>	
Texture and flavor.....	100	Texture and flavor.....	100
Size and form.....	100	Size and form.....	100
Color.....	150	Color.....	150
Uniformity.....	150	Uniformity.....	150
Freedom from blemishes.....	150	Freedom from blemishes.....	150
Total.....	650	Total.....	650
<i>Box</i>		<i>Barrel</i>	
Material.....	30	Staves.....	10
Marking.....	10	Hoops.....	10
Solidity (nailing cleats, etc.).....	10	Heads.....	10
Total.....	50	Nailing.....	20
		Marking.....	20
		Total.....	70
<i>Box</i>		<i>Barrel</i>	
Bulge or swell.....	100	Facing.....	80
Alignment.....	20	Tailing.....	50
Height of ends.....	60	Pressing.....	70
Attractiveness and style.....	40	Racking.....	80
Compactness.....	80	Total.....	280
Total.....	300		1, 000
	1, 000		

CITRUS FRUITS

Packed boxes

Exterior appearance:		Wrapping:	
Cleanliness.....	10	Quality of paper.....	7
Neatness.....	5	Artistic quality of design.....	7
Artistic quality of label.....	10	Twist.....	6
Size and placing.....	10	Total.....	20
Stenciling.....	5	Placing:	
Total.....	40	Facing.....	5
Nailing:		Alignment.....	5
Position of cover.....	5	Firmness.....	5
Position of cleats.....	5	Crown.....	5
Placing of nails.....	5	Total.....	20
Placing of strap.....	5		
Total.....	20		

FLOWERING AND FOLIAGE PLANTS AND CUT FLOWERS

All the national flower societies formed in the interest of a single flower have arranged scales for judging their particular flower. The Society of American Florists has provided scales for some products not represented by special societies.

The scale of points for judging flowering plants suggested by the Society of American Florists is as follows:

<i>Single specimens</i>		<i>Collection of plants</i>	
Size of plant.....	20	Size of group or collection.....	15
Cultural perfection.....	35	Distinctiveness.....	15
Rarity.....	10	Cultural perfection.....	20
Floriferousness.....	15	Number of varieties.....	20
Color.....	10	Arrangement.....	10
Foliage.....	10	Color harmony.....	10
		Rarity.....	10
Total.....	100	Total.....	100

For classes in which commercial growers or persons employing professional gardeners do not compete, the following scale would be preferable:

Size.....	20
Foliage.....	20
Floriferousness.....	20
Color.....	10
Cultural perfection.....	30
Total.....	100

The scales of points suggested by the Society of American Florists for foliage plants are as follows:

<i>Single specimens</i>		<i>Collection of plants</i>	
Size of plant.....	25	Size of collection.....	15
Cultural perfection.....	35	Rarity.....	15
Distinctiveness.....	15	Cultural perfection.....	30
Rarity.....	15	Number of varieties.....	20
Form.....	10	Arrangement.....	20
Total.....	100	Total.....	100

As with flowering plants, the scale for judging foliage plants at the ordinary exhibition would be modified as follows:

Size.....	25
Form.....	10
Foliage.....	25
Color.....	10
Cultural perfection.....	30
Total.....	100

CHRYSANTHEMUM

The scale of points used by the Chrysanthemum Society of America is as follows:

SINGLE VARIETIES

Color.....	40
Form.....	20
Substance.....	20
Stem and foliage.....	20
Total.....	100

Single varieties should be divided into two classes, the large flowered and the small flowered.

POMPON VARIETIES

Color.....	40
Form.....	20
Stem and foliage.....	20
Fullness.....	20
Total.....	100

DAHLIAS

The scale of points for dahlias, as supplied by the American Dahlia Society, is as follows:

Cactus.—Flowers fully double; petals long, narrow, incurved, or twisted, evenly set; center moderately developed, but without a green tinge; the back petals not faded.

Color and freshness.....	3
Form and refinement.....	3
Good center.....	1
Stem.....	2
Size.....	1

Show type.—Flowers double, of good size, globular or ball shaped rather than broad or flat, center of bloom well up and even; color bright and fresh, the back petals not faded.

Color and freshness.....	3
Form.....	3
Good center.....	2
Size.....	1
Stem.....	1

Decorative.—Flowers double, flat rather than ball shaped, with broad, flat, somewhat loosely arranged floral rays with broad points or rounded tips which are straight or decurved (turned down or back), revolute if rolled at all; flowers of good size and back petals not faded.

Color and freshness.....	3
Form.....	3
Size.....	2
Stem.....	2

Peony flowered.—Flowers with open center, the inner floral rays curled or twisted; the outer petals flat or more or less irregular; the back petals not faded.

Color and freshness.....	3
Form.....	3
Size.....	2
Stem.....	2

Pompon.—Flowers relatively small (under 2 inches), yet very dense of petal, rounded, and having good centers; they should be a miniature form of show dahlias.

Color and freshness.....	3
Form.....	3
Good center.....	2
Stem.....	2

Single, duplex, collarette, and anemone flowered.—Should be shown in bunches and effectively displayed.

Arrangement.....	3
Color and freshness.....	3
Form.....	2
Size.....	2

Collections and displays.

Number of varieties.....	3
Cultural perfection.....	3
Arrangement.....	2
Freshness.....	2

GLADIOLUSES

The scale of points of the American Gladiolus Society is as follows:

Resistance to disease.....	5
Texture of flowers.....	10
Duration of bloom.....	10
Size of bloom.....	10
Color of bloom.....	15
Form of flower.....	10
Form of spike.....	10
Stem (length and stiffness).....	10
Number of flowers on spike.....	15
Vigor (aside from disease resistance).....	5

Total.....	100
------------	-----

ROSES

The scale of points of the American Rose Society for competitive classes is as follows:

<i>Flowers</i>		<i>Specimen rose plants—Continued</i>	
Size.....	15	Quality of bloom.....	10
Color.....	20	Color of bloom.....	10
Stem.....	20		
Form.....	15	Total.....	100
Substance.....	15		
Foliage.....	15	<i>Groups of rose plants</i>	
Total.....	100	Size of group or collection.....	20
<i>Specimen rose plants</i>		Distinctiveness.....	15
Size.....	20	Cultural perfection.....	20
Cultural perfection.....	25	Number of varieties.....	20
Floriferousness.....	20	Arrangement and effect.....	25
Foliage.....	15	Total.....	100

SWEET PEAS

The scale of points provided by the American Sweet Pea Society is as follows:

Length of stem.....	25
Color.....	20
Size.....	25
Substance.....	15
Number of flowers on stem.....	15
Total.....	100

PREMIUMS

As the awards are made, they should be indicated in some way. The neatest way is by blue, red, and yellow (or white) ribbons printed with the words "First prize," "Second prize," and "Third prize." If it is desired and more money can be spent, the name of the society and date can be added. These ribbons should be attached to cards upon which the name of the competition should be written. (Fig. 14.) Ribbon as narrow as 1 inch may be used satisfactorily where only the name of the prize is put on. Whenever this small expense would be too heavy a tax, the ribbon can be attached to a card and the name of the prize as well as the class can be typewritten or lettered on the card.

Blue, red, and yellow stickers on which are printed the words "First prize," "Second prize," and "Third prize" may be used instead of ribbons and cards. When stickers are used they should be of a size to correspond with the labels that may have been adopted and should be attached directly to the labels. If this is to be done, provision should be made for it in designing both the sticker and the label.

A suitable ribbon or a neat entry card with sticker is the only prize that is necessary for a successful show where there is a marked interest in vegetable, fruit, or flower growing. Where a ribbon is given, it should be of better quality than that required for use to mark the winner for the duration of the show. More care also should be given to the printing and to the attached card. Medals that may

be held for a year at a time by the last winner add to the interest. Where funds are available, medals permanently awarded are desirable for the more important events. Some national flower societies offer medals for amateur competitions. Information about these may be had by writing to the secretary of the appropriate society, whose address can be learned from horticultural papers or by inquiring of the United States Department of Agriculture. Money and prizes

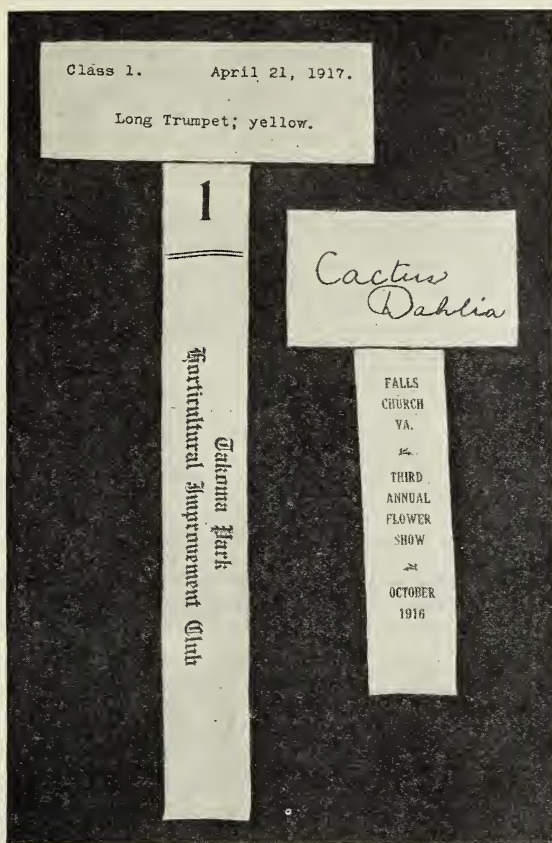


FIGURE 14.—A premium ribbon with typewritten card giving the date and class for which the award is made and one with the name of the class written with a pen. The ribbons are 1 inch wide

having intrinsic value are not necessary for successful amateur shows and in many cases are positively a disadvantage, especially where a competition is expected to continue from year to year. Frequently money prizes are not needed for professional classes, especially where the exhibits come from short distances.

Some money is always needed to conduct an exhibition, even when it is done on the most economical lines. Usually the problem is how to raise funds. Sometimes it is done by making a charge for admission, by dues of the members of the society, or by subscription. That method is best for any community which tends to interest the greatest number of individuals in the show.

RULES

Rules for competition should be adopted and disseminated early. In the following, which is an excellent outline to build upon, the items in parentheses may be omitted partially or wholly under some conditions:

HORTICULTURAL IMPROVEMENT CLUB

GENERAL RULES FOR VEGETABLE, FRUIT, AND FLOWER SHOWS

1. *Eligibility.*—A. The exhibitions will be open to all vegetables, fruits, and flowers grown in ——— by amateurs. (An amateur is a person who does not grow for a profit. This does not prevent his selling his surplus products, but if his income from his garden is greater than his expenses for it, he then becomes a professional grower. For the purposes of this competition a person may be a professional in one section of the exhibit and an amateur in another.)
B. All products exhibited in competition must be from plants which have been grown by and have been the exclusive property of the exhibitor for at least six weeks immediately preceding such competition. Ferns, palms, and other foliage plants must have been the property of the exhibitor for at least six months.
2. *Exhibitions.*—A. Entries of proposed exhibits must be made with the committee in charge at least 24 hours before the opening of the show.
B. Exhibits must be brought in for staging before ----- on the date fixed. The public will not be admitted to the hall until the judges have finished the awards.
C. The committee shall give each exhibitor a number, which shall be plainly marked on each entry on the tag supplied by the committee, and no other distinguishing mark shall appear until after the judging is done.
D. All exhibits must be placed at the point indicated by the committee, marked with (1) the class in which competing, (2) the number of the exhibitor, and (3) the name of the variety, except that the name of the variety need not appear in the purely decorative exhibits.
E. (Plates and vases furnished by the club shall be used for all except the decorative exhibits.)
3. *Staging and classification.*—A. The exhibition committee will announce the classes for each show and assign space for the entries.
B. Entries made in one class shall not be considered in another class except where specified.
C. When the number of entries in a class is insufficient or the exhibits are unworthy in quality, the judges or committee may limit the awards to second or third prizes.
4. *Judging.*—The exhibition committee shall supply the judges with a list of the classes to be judged, the entries in each, and the awards to be made.
5. *Awards.*—Awards shall be made in the various classes, including sweepstakes, and, in addition, a series of three grand prizes to the three exhibitors making the most creditable exhibits. For the purpose of awarding the grand prizes the awards in each class shall be given numbers, as mentioned in the special announcements of the exhibition committee, and the exhibitors receiving the three largest totals shall be awarded the three grand prizes.

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